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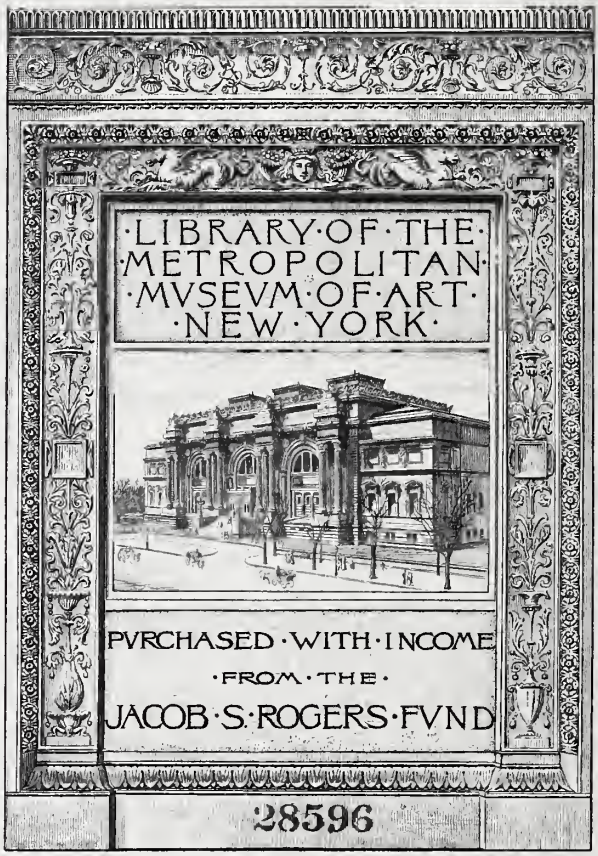
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ON FREE VIEW

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

BEGINNING FRIDAY, JANUARY 15TH, 1915

AND CONTINUING UNTIL THE DATE OF SALE

THE

COLLECTION OF ANTIQUES

BELONGING TO

MRS. ALBERT TUCKER

SHARON, CONNECTICUT

TO BE SOLD

AT UNRESTRICTED PUBLIC SALE

AT THE AMERICAN ART GALLERIES

ON MONDAY AFTERNOON, JANUARY 25TH

BEGINNING AT 3.30 O'CLOCK

CATALOGUE

OF

VALUABLE ANTIQUE FURNITURE

RUGS AND OTHER OBJECTS

COLLECTED BY AN AMATEUR

MRS. ALBERT TUCKER

SHARON, CONNECTICUT

FOR WHOSE ACCOUNT THE COLLECTION WILL BE SOLD

AT UNRESTRICTED PUBLIC SALE

AT THE AMERICAN ART GALLERIES

ON THE DATE HEREIN STATED

THE SALE WILL BE CONDUCTED BY
MR. THOMAS E. KIRBY
AND HIS ASSISTANT, MR. OTTO BERNET, OF
THE AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK
1915

THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

CONDITIONS OF SALE

1. **Any bid** which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. **The highest bidder** shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. **Payment** shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. **Delivery** of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. **Shipping**, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. **Storage** of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

SPECIAL NOTICE

Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph or telephone, will be faithfully attended to without charge or commission. Any purchase so made will be subject to the above Conditions of Sale, which cannot in any manner be modified. The Association, however, in the event of making a purchase of a lot consisting of one or more books for a purchaser who has not, through himself or his agent, been present at the exhibition or sale, will permit such lot to be returned within ten days from the date of sale, and the purchase money will be returned, if the lot in any material manner differs from its catalogue description.

Orders for execution by the Association should be written and given with such plainness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much *for the lot,* and when the lot consists of one or more volumes of books or objects of art, the bid per *volume* or *piece* should also be stated. If the one transmitting the order is unknown to the Association, a deposit should be sent or reference submitted. Shipping directions should also be given.

Priced copies of the catalogue of any sale, or any session thereof, will be furnished by the Association at a reasonable charge.

AMERICAN ART ASSOCIATION,
American Art Galleries,
Madison Square South,
New York City.

CATALOGUE

SALE MONDAY AFTERNOON

JANUARY 25, 1915

AT

THE AMERICAN ART GALLERIES

BEGINNING AT 3.30 O'CLOCK

1—FIVE OLD SÈVRES PLATES Mrs. H. D. Estabrook

30.00 Border of pink, ornamented with gold; white garlands.

2—TWELVE DINNER PLATES Mrs. K. Jungbluth

70.00 Royal Minton ware. Borders of soft pink, heavily decorated with gold. Centers of ivory-white and gold.

3—ANTIQUE ITALIAN FAIENCE PLAQUE Mrs. Leonard Cohn

42.50 Decoration of "Abraham and the Burning Bush." Rare.

4—OLD SPANISH FAIENCE PLAQUE F. F. Crowley

15.00 "Christ Bearing the Cross."

10.00 3 A Water Color - Miss L. B. Englehart

17.50 4 A Statue - H. Lanthier

5—Sèvres Tête-à-tête Koopman Co.

Period of Louis Seize. Blue ground, decorated with gold. Medallion painting in center of each piece. Consists of tray, teapot, sugar bowl, creamer, two cups and saucers.

From Werneke Collection.

6—Part of a Dresden Table Service Mrs. R. Williams

Presented by Napoleon Bonaparte to his niece upon her marriage with Prince Antonio Demidoff. Margin of blue ground on plates covered with gold relief decorations of great richness, with small medallions intercepted. The center of pieces occupied entirely by paintings reproducing a part of the celebrated paintings of the Belvedere Gallery at Vienna. Consists of one platter, two plates, two bouillon cups, one cup and saucer. In original leather case, bearing coat-of-arms of Demidoff.

From San Donato Collection.

7—Sèvres Vase Mrs. H. G. Foreman

Royal blue, profusely decorated with gold. Paintings on two sides and a medallion portrait of Louis Seize on the neck. (Repaired.)

Diameter, 2 7-12 *feet.*

8—Antique Dresden China Chandelier Lane Co.

Beautifully modeled cupids, garlands and flower pendants, delicately colored. Elaborately decorated shaft. For nine candles.

F. F. Crowley

9—Old Italian Terra-cotta Relief

70.00 Thirteen century specimen. Circular, framed in ebony. Subject: Boreas.
From San Donato Collection.

Diameter, 2 4-12 *feet.*

Mrs. Edward Delafield

10—Pair Ormolu Appliqués

20.00 Louis Quinze period. Each for five candles.

Mrs. & G. Hollowbush

11—Pair Appliqués

120.00 Similar to above (No. 10). Each for four candles.

Mrs. Henry Stevens

12—Set of Four Antique Silver Altar Candlesticks

190.00 Spanish, dated 1695. From Convent of Santa Clara at Carmona. Superbly wrought designs. Inscription round the base.

Height, 18 *inches.*

13—Pair Massive Antique Altar Candlesticks

90.00 Spanish, sixteenth century. Copper, tripod base, resting upon feet.

Height, 20 *inches.*

Lansberg & Levy

14—Antique Mahogany Knife-box

22.50 Sheraton period. Urn-shaped.

L. B. Crowhurst

15—Sheraton Knife-box

17.50 Mahogany inlaid; swell front.

170.00 — 12 A. Candlesticks 2 Mrs Henry Stevens

Mrs. C. Timken

16—Old Carved Gothic Panel

15.00 Breton, Gothic carving representing Saint John the Baptist.

Mrs. Kline

17—Set of Four Carved Panels

2.00 French Renaissance period. Walnut, delicately carved with scrolls and cupids.

E. T. Yahon

18—Old Ecclesiastical Wood Carving

25.00 French, sixteenth century. Subject: The Assumption of the Virgin.

Mrs Kline

19—Statue

25.00 French, sixteenth century. "Saint John the Baptist."

From Talbot Taylor Collection.

Lane Co.

20—French Sixteenth Century Statue

35.00 Carved wood. "A Bishop Preaching."

From Talbot Taylor Collection.

Height, 4½ feet.

Miss C. Timke

21—Hispano-Moresque Jewel Chest

37.50 About 1490. Walnut, exquisitely inlaid with rare woods and ivory. The interior composed of drawers and compartments also elaborately inlaid.

Height, 11 inches; length, 2 2-12 feet; depth, 14 inches.

Alexander Morten

22—Secreto

22.50 Spanish, fifteenth century. Carved panels; polychrome decorations.

23—Old Moorish Chest

Sixteenth century, cedar wood. All-over carving in geometrical designs.

24—Antique Walnut Side Chair

Spanish, Chippendale design, delicately carved. Cabriole legs, ball and claw feet.

25—Italian Sixteenth Century Prie-dieu

Oak, paneled and carved on top, front and sides.

26—French Armchair

Louis Treize period, walnut, turned legs and stretcher.

27—Set of Three Louis Seize Armchairs

French walnut, carved, cane seats and backs.

28—Pair Louis Quinze Petits Divans

Mahogany, finely modeled. Curved shape, all-wood backs, cabriole legs. Upholstered with French tapestry.

29—Spanish Renaissance Altar Chair

Walnut, carved, with gold ornamentations, original leather on back.

30—Spanish Renaissance Altar Chair

Similar to the preceding.

31—Spanish Walnut Armchair

Philip Second period, original leather seat and back.

32—Pair Spanish Walnut Side Chairs

Philip Second period. Richly carved braces. Covered with original leather.

33—Philip Second Armchair

Oak, with original leather seat and back.

34—Table à Jouer et Table Tric Trac

French, Louis Seize period. Rosewood, inlaid with brass and ebony. Exquisite brass mounts. Inlaid checkerboard; backgammon board of ebony inlaid with ivory.

From San Donato Collection.

Length, 3 9-12 *feet; width,* 2 *feet.*

35—Portuguese Table

Sixteenth century, walnut, elaborately carved legs, massive one piece top with border of carving. Wrought-iron braces.

Length, 4½ *feet; width,* 2 7-12 *feet; height,* 2 9-12 *feet.*

36—Old Italian Side Table

Early seventeenth century. Walnut. Turned legs and stretchers; two drawers; carved in high relief. Drop iron handles.

Length, 3 5-12 *feet; width,* 1½ *feet.*

37—Louis Seize Console Table Victor Moravetz

Rosewood, inlaid, surmounted on three sides by openwork brass rail. Fitted with one front and two side drawers and shelf. Slender fluted legs. 90 00

Length of back, 3 8-12 *feet; length of front,* 2 4-12 *feet; depth,* 16 *inches.*

38—English Gate Leg Dining Table Mrs. Clyde

Seventeenth century, oak. Turned legs and stretchers. Two drawers, original brass knobs. This table is of exceptional merit and size. 170 00

Length, 5½ *feet; width,* 4 10-12 *feet.*

39—Large Satinwood Commode Mrs. C. Charles

French, Louis Seize period. Profusely inlaid with rare woods. Artistically wrought ormolu mounts. Fitted with four drawers. 57 00

Height, 3 5-12 *feet; length,* 4 *feet; depth,* 23 *inches.*

40—Elaborate French Cabinet Victor Moravetz

Period Louis Quinze. Inlaid with rare woods. Center door compartment surrounded by drawers. Fine mounts. 65 00

41—Antique Italian Buffet T. F. Crowley

Walnut, beautifully carved Gothic panels. Spiral turned legs. Solid back and base. 67 50

Height, 3 5-12 *feet; length,* 2 11-12 *feet; depth,* 2 11-12 *feet.*

42—Carved and Inlaid Oak Cabinet Ali Salvo Bros.

French Renaissance, beautiful moldings, fitted with upper and lower drawers, iron lock and handles. 47 50

Height, 3½ *feet; width,* 3 *feet; depth,* 20 *inches.*

43—Massive Oak Chest

French Renaissance, paneled and carved. Has two drawers, drop handles.

Height, 3 feet; length, 4 7-12 feet; depth, 2 feet.

44—Trousseau Chest

French, Louis Treize period. Elaborately inlaid, paneled and carved. Interior divided into compartments, with drawers, which are also inlaid.

Length, 4 feet 11 inches; height, 2 1-6 feet; depth, 2 1-12 feet.

45—Italian Renaissance Coffer

Walnut, bold scrolled design carved in high relief on front and sides.

Length, 4 feet; height, 1½ feet; depth, 1½ feet.

46—Spanish Gothic Chest

Walnut, sixteenth century. Panels, stiles and cross pieces elaborately carved with Gothic designs.

Length, 4 5-12 feet; height, 2 9-12 feet; 2 2-12 feet.

47—Old Italian Bread Mixer Chest

Magnificent sixteenth century piece, paneled, and with all-over carving of leaf and scroll design and figures. Dome-shaped cover. Interesting brass mounts.

Length, 5 feet; height, 4 feet 6 inches.

48—Old German Linen Chest

Sixteenth century. Oak, richly inlaid with ornamentations of grotesques, caryatids, and foliage in bold relief. Very fine wrought-iron hinges, lock and handles.

Length, 5 1-12 *feet; height,* 3½ *feet; depth,* 2 *feet.*

49—German Gun Closet

Companion piece to the preceding. Inlaid base with drawer, supporting closet with door beautifully paneled, carved and inlaid. Carved and turned pilasters supporting three-step inlaid top. Wrought-iron and engraved hinges, lock and handles.

Height, 7 *feet; width,* 2½ *feet; depth,* 20 *inches.*

50—Iron Strong Box

Spanish, fifteenth century. Elaborately modeled and engraved lock.

Height, 20 *inches; length,* 2 11-12 *feet; depth,* 19 *inches.*

51—Walnut Settle

Italian Renaissance style. Elaborately carved framework and stretcher, cane seat and cane panels in back. A copy by Sestieri of piece in the Borghese Palace, Rome.

52—Massive Old English Settle

Tudor period, oak, paneled.

Length, 4 9-12 *feet; height,* 3½ *feet.*

53—Sanctuary Door

English, fifteenth century. Oak. All-over carving of Gothic design.

From Werneke Collection.

2 11-12 feet x 5½ feet.

54—Massive Wooden Window

Spanish Renaissance period. From convent in Saragossa. Oak. Composed of thirteen panels deeply recessed in heavily carved framework and moldings. Each panel carved in bold relief with heads, griffins, cartouches, coat-of-arms of Charles V of Austria. Original wrought-iron latch hooks.

Height, 5 4-14 *feet; width,* 3 1-12 *feet.*

55—Set of Choir Stalls

Spanish, seventeenth century. From a church in Cordova. Massively built in Spanish oak, with profuse carvings in high relief. The drop seats, with carved and paneled backs and tops, supported by fluted columns and carved capitals. Three stalls.

Length, 7 2-12 *feet; extreme height,* 8 4-12 *feet; depth,* 2 *feet.*

56—Bishop's Stall

Similar to the preceding, with additional carving on sides and back.

Height, 8 4-12 *feet; width,* 2 5-12 *feet; depth,* 2 *feet.*

57—Bishop's Stall

Identical with the preceding.

58—Set Spanish Choir Stalls

Renaissance period, walnut, superbly modeled, drop seats.

Length, 9 4-12 *feet; height,* 3 9-12 *feet; depth,* 2 2-12 *feet.*

59—Set Spanish Choir Stalls

Similar set to the preceding.

60—Antique Daghestan Prayer Rug

Ivory ground, closely covered with geometrical design in glowing colors. Border of richly colored design upon black field.

2½ *feet* x 4 10-12 *feet.*

61—Antique Ladik Prayer Rug

Prayer niche of soft blue on field of old pink and glowing red. Lotus flower border in harmonious colors. Rare.

3 7-12 *feet* x 6½ *feet.*

62—Hispano-Moresque Prayer Rug

Faded green ground with bold design of turned pillars. Scroll work and hanging temple lamp in low tones.

2 7-12 *feet* x 5½ *feet.*

63—Sixteenth Century Persian Hunting Carpet

Blue ground covered with rare designs of animals and men. Three medallions of old red with floral designs of ivory. Border of rose and ivory.

3 4-12 *feet* x 5 5-12 *feet.*

64—Antique Chinese Rug

Closely woven, silky pile. Indian red ground with five floral medallions, corner ornaments, the symbols of the Three Abundances and the symbolical butterfly, woven in low tones of yellow, blue, brown and ivory. Border of peony sprays and leafy scrolls in harmonious colors.

4 2-12 *feet* x 6 2-12 *feet.*

65—Antique Daghestan Rug

Rich blue field containing four medallions of ivory, blue, red and green respectively, possessing geometrical patterns; remainder of field closely covered with curious designs of animals, birds and people. Border of ivory decorated with geometrical design, closely woven, very short silky pile.

4 2-12 *feet* x 8 10-12 *feet.*

66—Antique Kilim Floor Covering

Broad horizontal strips of red, black, tan and yellow separated by narrow bands of blue and white running pattern.

8 5-12 *feet* x 10½ *feet.*

67—Four Antique Overdoors

Italian Renaissance period. Originally in a palace in Rome. From Collection "Imbert." Carved woodwork, painted and gilded. Exquisitely carved scroll and leaf design in high relief, gilded, upon background of ivory white. Inserted in the center of each overdoor is an antique oil painting, the four panels representing the four Seasons.

Each, 4 4-12 *feet* x 5 3-12 *feet.*

ENGRAVINGS

A. Frankenberg

68—Complete Set Rossini Engravings of Rome

80 — Comprise 101 plates. Early impressions, strong paper, full margins. 1825-1850.
From Kempner Collection.

Mrs. F. N. Allen

69—Engraving in Color

27 50 Early eighteenth century. Very fine. Subject: The Family in Distress.
From Kempner Collection.

70—Etching by Piranesi
About 1750. Subject: Sepulchre of Caius Cestus. Early impression. Full margin.
From Kempner Collection.

71—Etching by Piranesi
About 1750. Subject: Interior of Pantheon. Fine impression. Full margin.

Mrs. Samuels

72—Etching by Piranesi
Subject: Tomb of Cæcilius Metellus. Very fine. Full margin.

25 00

73—Etching by Piranesi
About 1750. Subject: Villa Ariana at Tivoli. Full margin.

74—Etching by Piranesi
Subject: Temple of Bacchus. Splendid early impression. Full margin.

75
76

75—Etching by Piranesi

Subject: Temple of Concordia. Fine early impression. Full margin.

76—Etching by Piranesi

Subject: Arch of Titus. Fine early impression. Full margin.

77—Engraving in Color by Roger Mr. George

30 — After the painting by Sandois. French, eighteenth century. Subject: Marie Antoinette. Handsomely framed.

78—Engraving in Color by Bervie Mr. George

1790. After the painting by Collet. Companion
40 — piece to above (No. 77). Subject: Louis Seize.

THE AMERICAN ART ASSOCIATION,

Managers.

THOMAS E. KIRBY,

Auctioneer.

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